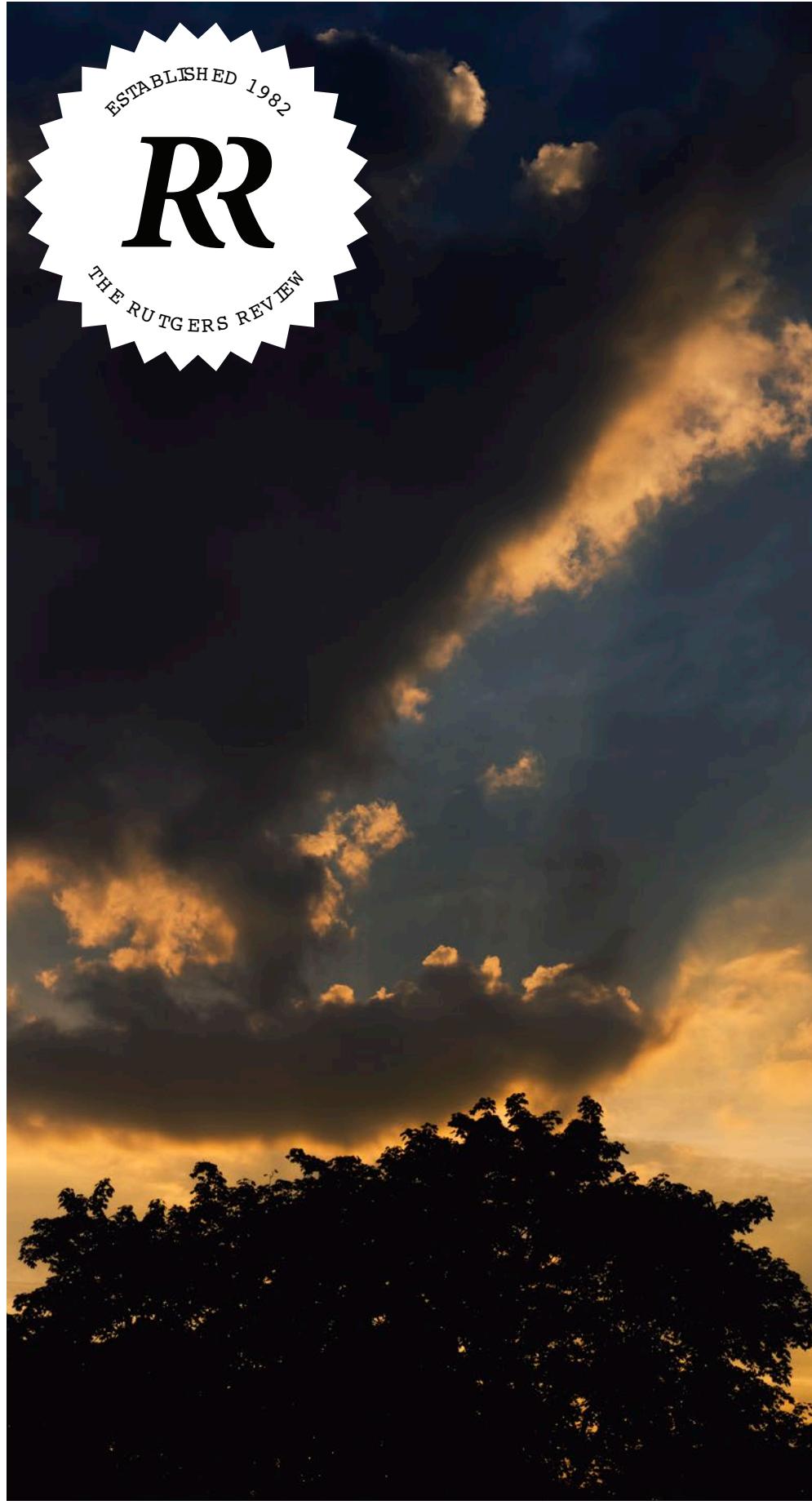




feature

Syria? // Morty // Cyber // Funk // Hair?



Mountain View A&E

Rutgers Ranger Culture

Feauuuture Feature

Berning Up Music

Hidden Hideaways Potpourri

The Best of Lawn Decor Potpourri



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My name is Matt, I’m a senior at Rutgers University. I’m pursuing a double major in Economics and Journalism. I’m from central NJ, where I’ve lived for most of my life. I have a beautiful girlfriend named Jessica and a handsome pet snake named Milkshake. In my free time I like to read manga and scream at middle school kids. Follow me on Instagram at @BeefyMcTwiddles for more great vine compilations and comedy posts.



John D’Amico is a Rutgers senior majoring in Journalism and Media Studies and minoring in Political Science. John has been writing throughout all of his time in middle school, high school, and college. John’s interests include TV, film, and politics.



*W*hat the future holds is hard to imagine. Who knows if flying cars, time travel, or star wars will ever be a real thing. The future is far away. And for me, I can’t even think of what I have to do tomorrow, let alone 50 years from now. So to slightly overcome this problem, we at the Review feel it is important to speculate about the future. We tried to say interesting, odd things we feel the future will be about. Since the future is broad, we thought broad. Take a look inside to see an assortment of the fea(u)ture. Maybe someday someone will read this magazine and say, “Wowza, the Rutgers Review has some pretty cool ideas about the future and maybe just in general.”

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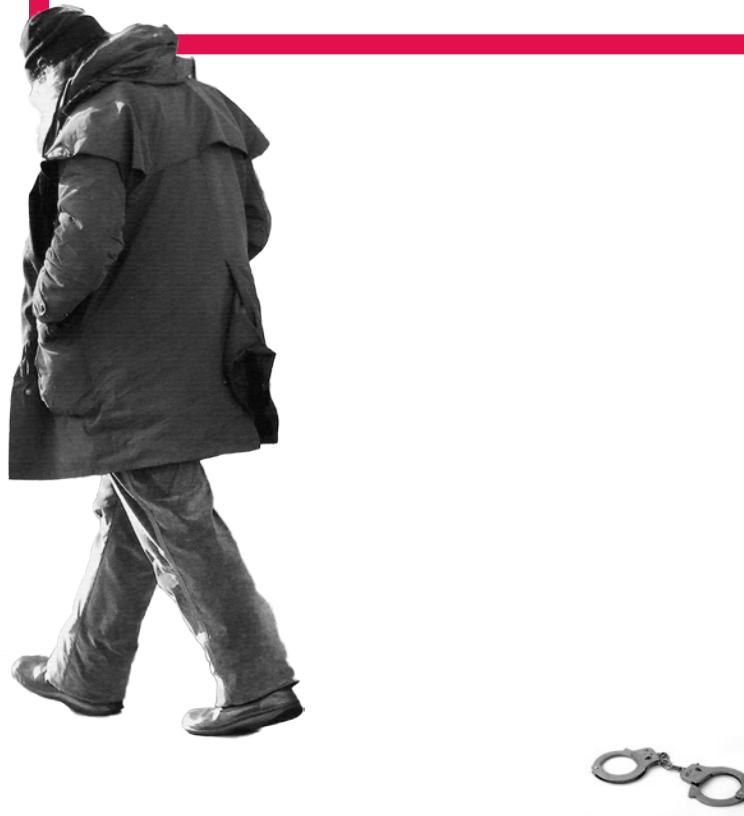
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FIGHTING MASS INCARCERATION



BY MICHAEL SATTERFIELD

The Mountain View Program was founded in 2005 several years before the formation of NJ-Step. It was founded by Dr. Donald Roden, a Professor from Rutgers who saw fit to offer help to inmates incarcerated within the Mountain View Correctional Facility in New Jersey. MVP was founded a year before I became Incarcerated. It is the Program that offered me the opportunity to build a life for myself beyond the walls of prison. There are more than enough facts concerning the accomplishments of the program which can easily be accessed through the website: <http://mountainview.rutgers.edu>. However, the effects and influences this program made in my own life illustrate my points best.

Not many people who are not directly involved with the Mountain View Program know about it. This year there are only a total of eighteen MVP students entering into Rutgers. Eight in New Brunswick, the other ten are the first MVP students ever allowed into Rutgers Newark. The little known MVP program is only the tip of a wedge in the greater entity known as NJ-Step. Both of these programs are key to decreasing recidivism rates and perhaps breaking the increasing tide of mass incarceration. NJ-Step is a program that offers a higher education to those currently and formerly incarcerated by the Department of Corrections. MVP is the system through which the most successful students of the NJ-Step-Program are given the opportunity to attend Rutgers.

Before the creation of the NJ-Step program there was something called Project-Inside. Project Inside was a program that offered business courses from Mercer County Community College, with the aid of certain Professors and Grad students from Princeton University, who taught classes to fulfill English and Math requirements. However, there were certain stipulations, such as an inmate could not have longer than five years left on their sentence and must be under the age of 25. I did not fit the criteria in 2007, the year I earned a GED. It was much to my dismay. I had been homeless before prison and was uncertain how I could prevent myself from being in a similar state in the year scheduled for

my release. I desperately needed an education. Fortunately, changes were made.

After my first few classes, I was informed of MVP. This was something new—an inspiration. Something could be made from my life. Francis Billingsley, the director of Project-Inside, referred me to Dr. Roden, who I met shortly afterward. Dr. Roden was the bridge to a future most inmates never dare to dream of. In that first meeting, Dr. Roden, this nearly mythical entity, shook my hand and treated me like an equal. More importantly, he treated me like a human.

In 2012, Project-Inside was replaced by NJ-Step which was and is a larger statewide entity. Miss Billingsley had essentially been the entire reason that Project-Inside existed. NJ-Step is a far larger entity that has a strength born from the many people the program employs. NJ-Step connected me immediately with MVP. I gained access to a caseworker who helped facilitate my entry into Mercer County Community College the day after I was released from prison in 2014. NJ-Step worked with me beyond the prison system to help ensure that I stayed focused and on a path that would lead to me attending Rutgers. Thanks to the combined efforts of NJ-Step, I completed my Associates degree last spring and am currently a Rutgers student. I did not return to a state of homelessness. I did not return to a state of desperation that would have led to me being a destructive force within society.

The importance of the Mountain View Program is that it gives former inmates the opportunity to transform their lives and do things that will ultimately benefit our civilization. This may seem grandiose, however this is the truth of the matter. If one wants to put an end to cycles of oppression, brutality, ignorance, and systematic abuse then one must bring light to the darkest parts of our society. MVP is an aspect of Rutgers that offers every inmate, former inmate, and many of those who know us hope for the future. 

ONE MUST BRING
LIGHT TO THE
DARKEST PARTS
OF OUR SOCIETY

NEW BRUNSWICK'S GENTRIFICATION

BY MATT WOZNIAK

*If you make your voice heard
you can change the outcome*

Most Rutgers students will spend four years in New Brunswick and never once take notice of the drastic changes that are going on in the city in which they live. It would be impossible to attend Rutgers New Brunswick and not catch a glimpse of the never-ending construction projects scattered on and off campus, but it is very possible to forget that many Rutgers dorms are built on the foundations of homes. When I first came to New Brunswick, I saw buildings being demolished just off College Avenue, but that's all they were to me, old homes coming down to make room for the new. All Rutgers students see the old buildings coming down and the new buildings going up, but they don't know the complex history that led to what many are calling the gentrification of New Brunswick, and the long term effects that it will have on this city's future. Rutgers students are members of the New Brunswick community, and it is the voice of the community which can speak up and stop the developers in their tracks, or stay quiet and allow them to continue.

In the 1970's, New Brunswick experienced a serious case of disinvestment coupled with a flight of middle class residents to the suburbs. These plights pushed New Brunswick into a state of dilapidation, for which city officials desperately wanted to find a remedy. In 1975, Rutgers, Johnson and Johnson, and the city government teamed up with the New Jersey Economic Development Authority and formed the New Brunswick Development Company, commonly known as DevCo.

This private non-profit real estate development company was created to serve as a catalyst for growth in New Brunswick. While a non-profit helping rebuild New Brunswick sounds great at first, the company has engaged in many unethical practices since its inception. The heads of DevCo decided to focus their efforts on revitalizing the downtown area, but largely ignored projects involving housing. In a recent scandal the president of DevCo was found to have been donating large amounts of money over the last decade to a sports team coached by the New Brunswick city planning board's lawyer, who in turn helped push their controversial Mine Street development project forward.

Now that the history lesson is out of the way we can get to what really matters, how redevelopment projects are affecting New Brunswick, and why some deem this process a "revitalization" while others call it a "gentrification." Take the construction of the Hyatt hotel on Albany Street for example. You could argue that a new upscale hotel in the area could encourage people visiting New Brunswick on business to spend the night in the city and

**IT IS EASY TO SIT
BACK AND WATCH
THE DEVELOPERS
GENTRIFY**

spend some of their hard earned business cash in the revitalized downtown shopping area. On the other hand, you could look at how the historic Hiram Market Area district was demolished to make room for the hotel and a series of upscale housing projects, displacing the largely Puerto Rican and Dominican population who had been living there. Another redevelopment project which displaced many was the destruction of the New Brunswick Memorial Homes housing project in an attempt to revamp the lower George Street downtown area. Although new public housing projects were created to replace the Memorial Homes, there are not as many housing units as there were before, and they are effectively displacing many of the old residents. A large amount of the people displaced by these projects have moved to other cities in order to find low income housing, others have found themselves in worse circumstances. A survey conducted by the Corporation for Supportive Housing in 2011 found that New Brunswick was the fifth most common last permanent residence of chronically homeless people in New Jersey, only surpassed by Newark, Trenton, Atlantic City, and Elizabeth.

The same survey states that 4% of all chronically homeless people in New Jersey had permanent residences in New Brunswick before becoming homeless. Is the redevelopment of New Brunswick and the displacement of people it causes the sole reason for this homelessness problem? No, but it is definitely a contributing factor.

It is easy to sit back and watch the developers gentrify New Brunswick, but many residents of the city have made their voices heard and helped stop them in their tracks. Community opposition to the Mine Street construction project has made developers reduce their plan of making 52 apartments to 26. Although this may not seem like a huge victory, it shows that if you make your voice heard you can change the outcome. (R)



HAVE YOU HEARD ABOUT SYRIA?

by Delfina Picchio

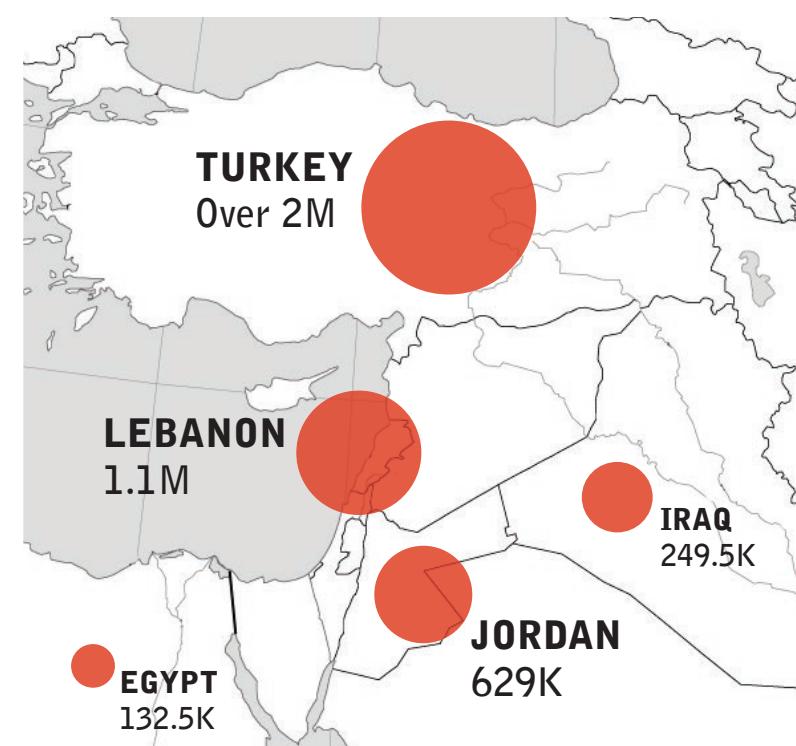
Why is it that only recently have news outlets been endlessly covering the Syrian Civil War when it has been going on since the beginning of 2011? This growing crisis has been brought to light in recent weeks, and with good reason. As an important global event that has been affecting all sorts of countries and people including our own, I was shocked to find a large amount of Rutgers students were not properly informed on the issue. I sampled ten random people around campus and asked what they thought of the current situation and the political debate on whether or not nations should accommodate these refugees. I was disappointed to hear more than half didn't know enough information to comment.

Beginning with anti-government protests, the war has escalated into a multifaceted civil war with parties fighting for the President and his government and others fighting in opposition. The war is no longer two sided as different ethnic parties have become involved. The invasion of the growing Islamic State has also complicated the issue. Of the students interviewed, those that knew some information or claimed to be "mildly following the cause" could only express how the situation saddened them but could not attest to the political reasonings behind the crisis or even where Syria was located.

The war has displaced eleven million people so far. They've either been displaced within the country or have been forced to flee altogether. Citizens and families are seeking refuge in the closest bordering countries like Jordan, Lebanon, Turkey, and Northern Iraq but have also been making the lengthy and dangerous journey across the Mediterranean Sea to Greece. Daily bombings of crowded cities and violations of human rights are leading people to take the risky escape which can include miles of walking in the night with the added fear of possibly being shot or cap-

tured by soldiers. Many students explained how they felt hopeless in being able to help the cause because, like so many other global humanitarian crises that have occurred, they've been far from The United States.

Carlyn Perlow (Class of 2018) brought up an interesting point regarding the treatment of civil war in our culture: the American Civil War happened so long ago that people from our culture don't have an understanding of what it's really like to be in a constant war zone within your own home. People can try to sympathize with the cause but (thankfully) in the end, the majority of people in our country don't have a grasp on the realities of it. People can still make a difference by signing online petitions to allow more refugees in the United States or by donating to organizations like the United Nations Refugee Agency. For extended and reliable coverage of the crisis, visit BBC News.



estimate number of refugees by country
numbers courtesy of cnn.com

IN DEFENSE OF MUSLIM WOMEN (They Don't Need It)

by Sonay Barazesh

Once upon a time in the film industry, every female character was a damsel in distress. Roles for women were mostly weak and strictly limited to accessories for male leads. Feminists in recent years have been outraged by these inaccurate portrayals of women and have fought to change many of the attitudes in the film industry. Basically, we can pat ourselves on the shoulder for sticking it to the patriarchy, right?

Not quite. While the mainstream film industry is changing to meet the standards of evolving opinions, there are several groups left out. When was the last time you saw a movie with a woman in a hijab that wasn't in need of saving from her abusive husband? When a Muslim woman could make her own decisions and function as an individual? I assume that the answer to these questions is never, if you're watching what most Americans are packing theaters to see.

A clear example of this stereotype is the 1991 film *Not Without My Daughter*. This film spread every generalization about Iranian Muslim women that we know today. Scene after scene, Sally Field was criticized and abused by her husband who demanded she wear a hijab, stay indoors, and not keep any contact outside of the house. Much to the frustration of Muslim women, Americans still believe this extreme example is the norm for all Muslims even 25 years after the film was released. As someone who has been to Iran several times and knows many Muslims in the area, I can tell you that this is not at all an accurate depiction of our women and homes. The overwhelming majority of Muslim women living outside countries with compulsory hijab laws aren't being forced to cover. They wear what they feel empowers them.

American Sniper shows Muslim women as slaves to their husbands and perpetuates myths of weakness. This film demonizes almost every Muslim in it but specifically contrasts Western women and Muslim women. We see Taya Renae Kyle as a mother and wife thinking for herself.



A PERSON
YOU ARE JUDGING
PROBABLY DOESN'T
NEED YOUR HELP

She has a real identity;
we grow to sympathize with and
understand her. On the other hand, we

see Iraqi women who are either completely irrelevant to the story or following some jihad for the sake of their husbands. Not once do we see the humanity in these women or understand the complexity of their situations. This only furthers the stereotypical notion that Muslim women need to be saved from their religion.

We can say that these are just movies all that we want, but the way they impact American culture is real. My hijabi friends have told me countless stories of being told they cannot be feminists, or women approaching them in the cereal aisle to say, "you're in America now, you don't have to wear that anymore." As feminists, we have to accept that we can't pick what's empowering for all other women. To the White Feminists (or simply uneducated) people who believe that Muslim women are slaves to their religion, I urge you to understand that the person you are judging probably doesn't need your help.

ALL IN TIME (REVIEW)

by John D'Amico

ON SUNDAY, SEPT. 20, THE NEW JERSEY FILM

Festival screened "All in Time," a 98-minute comedy/drama/romance movie directed, written and produced by Chris Fetchko. It tells the story of a stubborn man named Charlie (Sean Modica) who decides to quit his job as an investment banker in Manhattan and move back to his hometown in Pennsylvania to manage his favorite band, The Damnsels. He is driven by an extreme optimism that gives him the idea that success is in the near future for the band.

As one might imagine, this proves to be more difficult than Charlie realized. Many challenges complicate the situation, one of which involves his over-dedication to the band negatively impacting his relationship with his girlfriend Rachel (Vanessa Ray).

This film provides a conflicting experience for viewers, because it does not give them much time to invest in the plotline and characters. The viewer is thrown into Charlie's relationship with Rachel, and soon after, we see Charlie quitting his job in Manhattan and fleeing back to his hometown.

There were some aspects that worked out in the film. For example, the comedy in the movie frequently plays on Charlie's misfortunes or the funny comments that Charlie's girlfriend makes. However, the beginning of the film does a better job at making the audience laugh than the ending.

The dramatic moments in the first two acts of this film did not have much of an impact on the viewer. Much of the emotional scenes seemed to rely on the



Poster courtesy of <http://www.allintimefilm.com/>

viewer feeling sympathy for Charlie. Personally, I had trouble feeling sympathetic for him considering that much of what happened to him was a result of his own foolish decisions. In one of the dramatic moments, Charlie becomes so involved with the band that Rachel starts to feel neglected. Eventually she asks him if he loves her more than the band. Surprisingly, he just

says nothing, suggesting that he had to think about it. His moment of hesitation leads to their breakup, because Rachel feels as though she can longer trust his love for her anymore. The viewer once again has trouble sympathizing with Charlie, as the situation occurred as result of his rash decisions.

Despite these problems, the film made up for the first two acts with a strong finale. The film takes some very interesting and unexpected twists and turns. One of these moments is when The Damnsels sell out a show, and we expect Charlie to fully embrace the celebra-

tory mood of the evening. Instead, he realizes that his life is left with a giant hole in it without Rachel, and he leaves the concert to go find her. At the end, the high level of uncertainty regarding Charlie's relationship with Rachel leaves the viewer with a melancholy feeling, yearning for more details.

Lastly, music performed by Laura Shay and real-life band The Badlees, (who played The Damnsels in the movie) add an underground, 90's rock feel to the movie.



courtesy of static.vibe.com

RICK AND MORTY, CREATED BY JUSTIN ROILAND

and Dan Harmon, is an animated television series on Adult Swim, based loosely on a parody of *Back to the Future* and primarily abou-

Wow, thanks for the introduction, Rick. ("Don't- uhhr-rpp-mention it.") As I was saying, *Rick and Morty* tells the adventures of the 14-year-old Morty Smith and his alcoholic, negligent, emotionally disturbed ("Hey, takes one to know one pal") grandfather Rick. Unlikely as it seems, Rick is a genius mad scientist whose inventions and questionable scientific method go well beyond any possible current or future technological advancements. His pursuit of science along with the occasional desire to spend a few hours at an intergalactic arcade take him and Morty deep into a bizarrely imaginative interdimensional domain. *Rick and Morty* can be hard to follow at first. It is as brilliant as it is stupid and as thought-provoking as it is scientifically laughable. There are characters named Mr. Poopy Butthole and Principal Vagina (no relation) and dimensions where pizzas order humans for dinner. There are wildly inventive settings and plots, influenced by popular Sci-Fi culture but taken to their comic extremes, like Rick's ex-girlfriend (ex-boyfriend?) being an entire hive minded alien planet. There are so many outlandish, cartoony parts of the show, but they are made intriguing by taking a serious, critical look at the implications they would have on social development, politics, and the characters themselves. What makes the show so uniquely well-made is that they take ridiculous scientific premises, explore the consequenc-

es of whether such things could actually happen, and run with it. As a result, they hit serious emotional depth in the characters of Rick and Morty as they experience these situations realistically. Rick buries most of these extraordinarily good or bad experiences in his alcoholism and so regularly exhibits very little emotional reaction. On the other hand, Morty, who is still in the early developmental stages of his teenage years, is forced to internalize moments like watching himself die in a horrible explosion or having to murder clones of his mother, father and sister, unsure if they are real or not. Both Rick and Morty hide the tremendous weight of these memories in their cool demeanor (or alcoholic stupor), but every so often, we catch them off guard at their most vulnerable moments and see a glimpse of the pain that eats at them every day. These moments permanently underscore their usual antics with a degree of poignancy, and watching *Rick and Morty* bury their emotional damage somehow makes their goofiness that much more compelling.

"Damn dog."

"Yeah Rick, jeez, what a buzzkill."

"Right Morty? I bet this guy's a ton of fun at weddings."

"Haha yeah, what a Debbie Downer, let's blow this lollipop-I mean th-th-this pop-this popsicle stand."

"You said it Morty. Hey, don't listen to this guy! H-he-he's giving us a bad name up there. We only do zany, wacky adventures full of awe-burp awesome crazy characters. Come watch us be goofy and zany on Sunday Nights on Adult Swim! Rick and Morty every week, every night on Cartoon Network Adult Swim channel 49."

"What? Wh-wh-who are you talking to Rick?"

"Don't worry about it Morty. Get in the car."

MASON GROSS' VISUAL ARTS department gained a new legitimizing factor to an already decorated program. Kara Walker, who is a former member of the Master of Fine Arts faculty at Columbia University, now fills the prestigious Tepper Chair position. As a contemporary artist, she is currently active and creating in the fine arts world.

Born in 1969, Walker has been a major player in the fine arts since her breakthrough 1995 solo exhibition, *The High and Soft Laughter of the Nigger Wenches At Night*, where she unapologetically expressed her views on the African-American contributions to the creation of the United States. Further, she is a certified genius who in 1997, at just 28 years old, became one of the youngest MacArthur fellows.

Her artwork gained massive prestige in the late 90's, which continues on through today. Exploring the relationships of race, gender, sexuality, self-identity and violence, her work touches on issues that are prevalent in our society, some of which are more of a problem now than they've ever been. Rutgers even offers a course that studies her work, Intro to Art History 106. The class description reads,

"This course presents an introductory overview of the history of Western art from the Renaissance to the present, including the achievements of artistic giants, spanning from Leonardo da Vinci to Kara Walker."

What does this mean for The BFA and MFA students at Rutgers? Walker fills a position formerly held by fine art heavyweight Catherine Murphy, one of the premiere realist painters of her time who has been working since the mid-70's. Walker hopes to bring a younger perspective to the ever-changing fine arts field, which is a very important asset for her position that involves working with the MFA students to prepare them for entry into a daunting field. More important than a mentor role, Walker will be setting up shop in New Brunswick. Walker says she is working to "foster an environment of openness and maybe willingness to live with contentious images and objectionable ideas, particularly in the space of art." She wants to help Rut-

KARA WALKER, RUTGERS RANGER

BY ED WEISGERBER



courtesy of wmagazine.com

gers artists rise to a level where they can become creative problem solvers who are open to the issues and concerns of modern society.

Walker kicked off her five-year stay at Rutgers with a bang, inviting all Visual Arts Students to a barbecue at the Livingston Arts Building. It included food from Famous Dave's, music from local artists such as Professor Caveman, and a speech from Kara Walker herself, where she revealed a very humble and down-to-earth view on her position and an appreciation for the opportunity that lies in her immediate future. She says, "Rutgers just gave me a sense of what I was missing in the Ivy League, maybe a kind of hunger."

One should be hopeful to see how Kara Walker will affect not just the artists working in the Mason Gross Programs today, but also, those who will join the school in the next few years.

STILL IN COMPTON

BY MICHAEL SCHWARTZ

CURRENTLY, WE POSSESS VIDEO CAMERAS in our pockets via smartphones where we can videotape occurrences of police brutality against African-Americans in the United States. For instance, we can record Eric Garner getting choked to death by a police officer in New York and upload that video to the Internet within minutes for the world to see. In this way, social media fuels our need for the immediate documentation of these events. The autobiographical drama "Straight Outta Compton" illustrates that this issue was just as relevant decades ago as it is now.

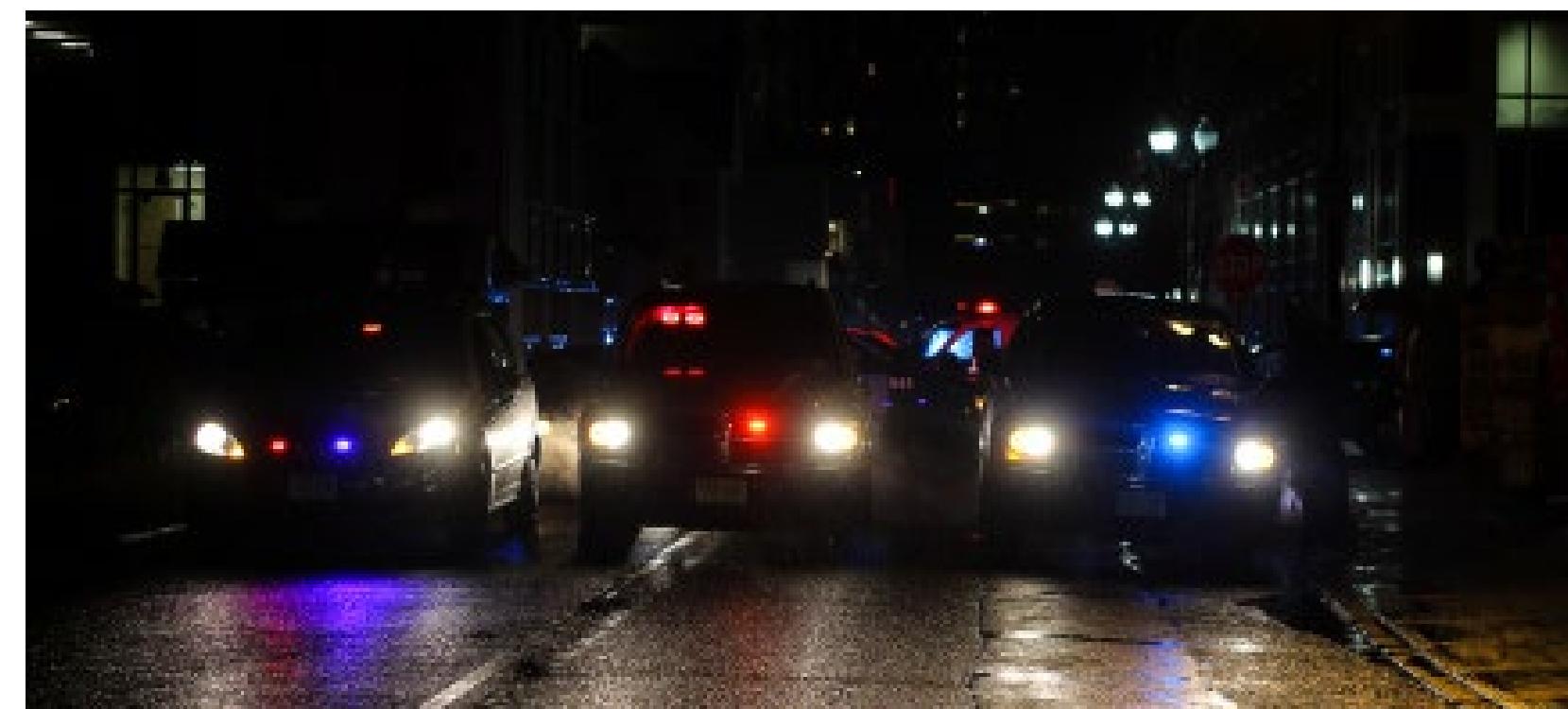
The director of the film, F. Gary Gray, provides us with the story of Dr. Dre, Eazy-E, and Ice Cube, the avant-gardes behind the legendary hip-hop group N.W.A. This group transcended the art music industry, allowing artists to no longer feel the need to give into self-censorship. In the words of Ice Cube, "We made it OK for artists to be themselves."

There is a scene in the film where the group is standing outside and suddenly two police officers show up: one black, one white. They force the group to lay on the ground with their hands behind their backs. After the cops order them to stand up, N.W.A.'s manager, Jerry Heller, tells them to come back into the studio. Ice Cube stares at the black officer, who then proceeds to tell Ice Cube to "lis-

ten to your master" (Jerry is white). This scene reminds us of the prevalence of racism in the American police force. Racism goes beyond the psyche of a white officer and can permeate through the mind of a black officer as well. Let's not forget that three out of six officers involved in the murder of Freddie Gray in Baltimore were black.

Another quintessential scene in the movie is when a group of police officers go backstage before an N.W.A. concert in Detroit and tells the group not to perform the song "F*ck Tha Police." The group defies this decree and performs the song anyway. All of a sudden, you hear gunshots firing and the group runs offstage and outside only to meet a line of officers waiting to arrest them and throw them into a police van. Then you see burning items thrown from a balcony. This glimpse of a Detroit riot is similar to what we've seen in Baltimore and Ferguson.

America is supposed to be a country that represents freedom. However, this film effectively tells us that these rights are constantly infringed upon by the American police force. We have to be willing to admit that this issue is exponential in the African-American community. Once we do this, we can be honest with ourselves and come to a rational solution to the problem: we must create policies that effectively ensure us with the basic human right promised to us by the U.S. constitution—freedom.



dear aliens,

Why do we assume you understand English? Anyways, we do. If you intend on taking over our planet, disregard this message. Before you do that, if that is indeed your plan and we have no way of stopping you, we have a few questions. Where are you from? What section of the universe? Are the abduction stories real? We won't tell anyone if you're hiding Tupac, we PROMISE. How do you reproduce? Is the initial act as fun as ours? Are you even remotely humanoid? What's the most beautiful planet you've seen? We'll be expecting a detailed response to all of these inquiries. In return, we'll tell you a little bit about us...as if you don't already know.

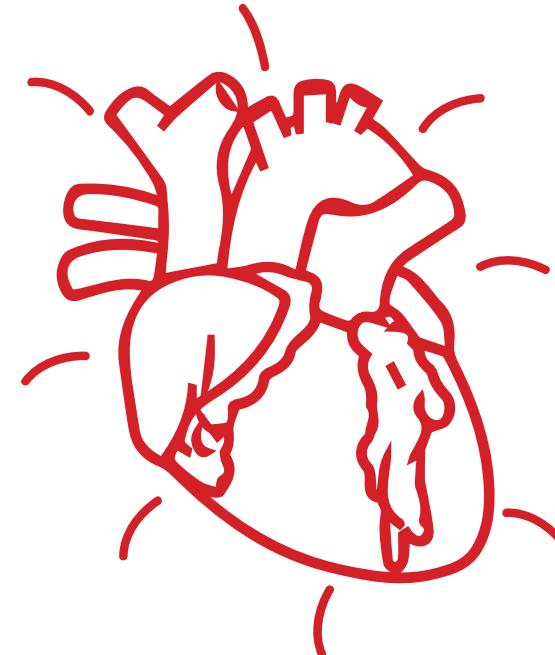
Now you see there's no hope left for our planet.
Can we live on yours?

THE
RUTGERS
REVIEW

We love fast food
Donald (Duck) Trump is running for president
We'll give back Lil' Wayne if you reveal the secret to warp speed space travel
We know cars are really awful, but really love cars
We will stereotype you, so be warned
We use colloquial acronyms like "lol," "brb," "tbh," "etc."
We're too lazy to go on dates so we use Tinder
'Gimme More' by Britney Spears is actually our world anthem
We are all allergic to gluten
There are people who believe in a invisible powerful man in the sky, but still don't believe in you
Will Smith is releasing a new album soon
The crazy guy with the hair from Ancient Aliens is onto you
Every one person in one thousand is born with wings
1 Like = 1 Prayer
By eating one a apple a day we have put all the world's doctors out of business
We think neon looks good

My Artificial Heart Will Go On

BY HENRY J. H. YEH



With the advent of advanced technology, engineers and doctors have gone a step further in prolonging human lives, with the first human to human heart transplant in 1962 and the first immunosuppressant drugs that strengthen ailing hearts and increase the odds of survival made in 1982—exactly ten years after the first heart transplant.

The idea of artificial heart first kicked in when older patients who were deemed ineligible for the surgeries or the drugs because of their old age. And this dream was finally realized in 1982 when the world first witnessed an artificial heart implant in South Africa. The Jarvik, named after its creator Dr. Robert Jarvik, is a pneumatically powered heart that is capable of pumping blood through the body at 50 to 120 pulses per minute through two plastic pumps that are electrically energized by compressed air. The recipient, a dentist, survived 112 days before organ failure ended his life. He never left the hospital because of severe complications.

Still, as of today, surgeons and researchers have been working closely to improve the life quality of people who have artificial hearts because many of them are continuing to experience pain and post-surgery complications that are confining them in hospitals, which defeats the purpose of having artificial hearts. In France, scientists are using a combination of biological and artificial components to create an enduring artificial heart. Such invention, The CARMAT heart, is made of two chambers divided in half by human membranes to guide blood to the circulatory system. By fusing both biological tissues and artificial machinery together, it reduces the chance of rejection and allows healthier lives for its users. Currently, CARMAT is working to equip a fourth patient in Paris with the artificial heart. CARMAT heart is still on medical trials and it is projected to be commercially available to the world in the next 10 to 15 years.

INVENTIONS WE NEED

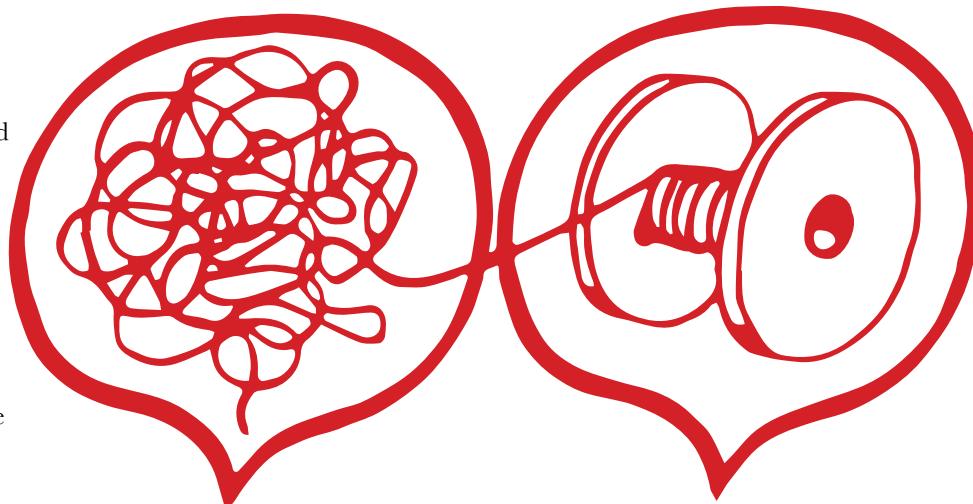
Becky Burlak

Translator

Have you ever wondered what that Frenchwoman at the counter is saying about you to her colleagues? Have you sat through a foreign film and wondered what nuances you're missing because you have to resort to subtitles? Better yet, do you want to know why your dog is currently barking at you? In an ideal future world, there would be one solution to all of these problems. I introduce the simply named Translator, the piece of technology that would alleviate all misunderstandings, missteps and confusion between humans and those they interact with. Hold it out and say a phrase in your native tongue, it will play it back in the language of your conversational companion. It would change world relations, intercultural understanding, AND the travel industry. It would also be a great aid to learning languages! C'est une bonne idée, non?

Sean Chambers

Motion sickness and my stomach are two things that do not go well together. Be it long car rides, or twenty-hour flights to Singapore, there is little that can be done when the nausea kicks in. So why can't we just remove the whole "travel" aspect entirely? Teleportation is the true means of innovating transportation. I can just see it now: stepping onto a futuristic, metal platform. There would be no sound save the gentle whir of the metal beneath me. Then it would grow louder. The lights would shine, and there would be a flash. In that moment, every cell, every neuron that comprises my consciousness, would phase out of the spatial plain I have grown accustomed to. Every atom of my being would be jumbled together and shipped instantaneously. Upon arriving at my destination, I would be reassembled exactly as I was at the molecular-level. Sure, a few hundred thousand or so atoms could possibly be misplaced. And hey, maybe the process would be excruciatingly painful. But whatever the theoretical side effects, I'm sure it would certainly beat being trapped on a flying metal deathtrap going at six-hundred miles an hour for an eternity.



Fiha

Phone Meals

Over the years our phones have become a major focus of our lives. They keep us updated with all of the news revolving daily life. Everything we need can be found in our hand-held companion. But it is still lacking in one huge aspect. As a child, Charlie and the Chocolate Factory provided the answer to what we are lacking. Willy Wonka's factory was innovating the concept of indulging one's sweet tooth. Particularly, in one of the scenes he was in the midst of creating a way to transport samples of his candy through the television. Being able to actually sample what is being presented to us would revolutionize the world, as we know it. Now how does that connect to our phones? I believe we should be able to access those samples or even later, full meals through a simple touch of a button. Having the ability to dine at anytime with any meal you desire is an ultimate goal of life. That is when, I believe, we will all be satisfied, figuratively and literally. Scientists will have to work on ways to make it healthy and not have any long-term effects, but this is worth waiting.



Ocean-Driven Hydropower

Till now, hydropower has mostly been generated at dams. Imagine if hydropower can be created by ocean waves? Blue Energy Canada is close to commercializing a turbine that captures energy from ocean currents and already has purchase power agreements in India, Indonesia, and New Zealand.

Glassy Glassy Phone

Think iPhones are beautifully designed and are quite stylish? Think again. Tokyo based designers are coming up with a glass-like smart phones. They are so glassy that they need two "Glassy's" in the name. The entire thing is transparent until you turn it on, where the screen and keypad will then light up for you to press accordingly.

Miniaturized Medical Equipment

Researchers in the Netherlands say they've developed a pill that can be loaded with medicine and programmed to travel to a specific part of the body to unload it. A pen-size device is being developed at the University of Texas that can detect skin cancer without the need for a biopsy.

Charles Gare

Netflix thing

When it comes to first world problems, there is probably nothing more fitting of the banner than the daily struggle that is finding something to watch on Netflix. Sure, we now find ourselves staring at thousands of films and series begging to be picked, but this new plethora of choices is overwhelming; an overabundance of titles ranging from celebrated classics like 30 Rock or Pulp Fiction, to more ostensibly obscure options like Mr. Nobody (Jared Leto kills it as a 120 year old man, you should watch it). Scouring genres or actors only gets us so far in our quest to find something worth watching, so given the endless possibilities that the future will afford us, I imagine a device that scans our brains and finds the perfect choice. I call it the Cerebral Preference Scanner, and it's absolutely, 100%, scientifically possible; trust me, I'm a communications major. The device would take into account your current mood, sensing if you're jonesing for an insightful documentary, laid back comedy, or a gritty cop drama, and then would find the ideal selection. This scanner has the potential to make the arduous task of finding something to watch even easier, giving you a thousand more reasons to never do anything else with your life.

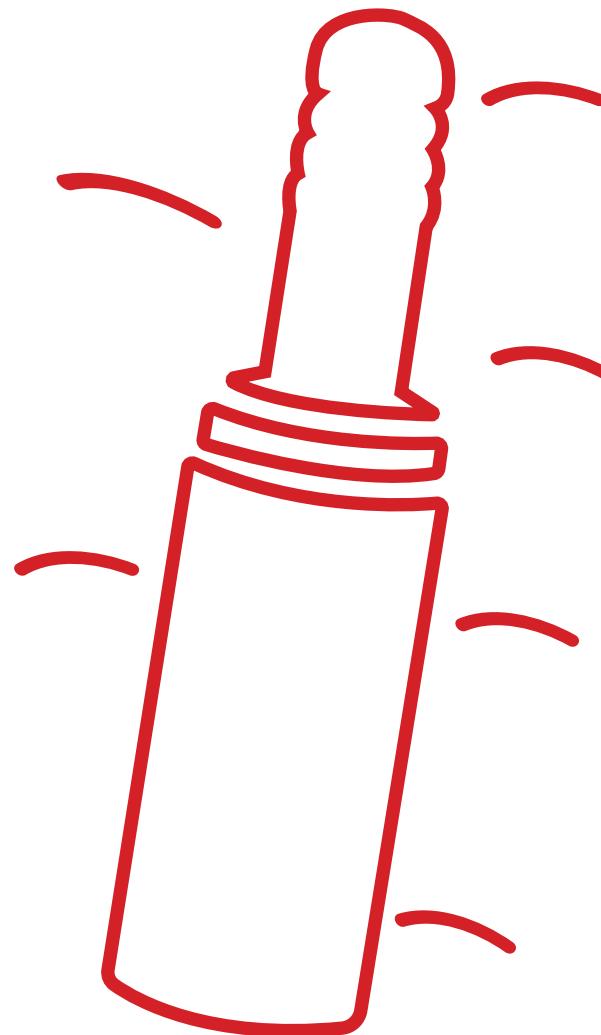
CYBER LOVIN'

BY SAM SHOPP

We live in a period of human history where technological advancements can occur within the span of a couple years, cultural movements can live and die in just mere months, and the ever quickening pace of our digital revolution allows to see for the first time the incredible opportunities lying within our grasp: virtual reality, empathetic artificial intelligence, cybernetic enhancements, life-like robotics, and more. And as humans always have done and will do when faced with radicalizing, unprecedented technological innovations, we must ask ourselves the question primordial: how can we fuck this? Our current form of robotic sexual experience has only scraped the surface of what's possible, but what remain as of yet untapped are levels of human/robot sexuality such as auto-erotic technology, cyborg fetishism, android eroticism, and ultimately, android companionship.

What is currently available, possibly the earliest realization of our society's imminent cyber sexuality, is the long distance sex toy. Released by LovePalz, the Wi-Fi connected Zeus and Hera toys (a fleshlight and dildo respectively) offer companions a way to be sexually active with each other over long distances. These interactive products, combined with a Skype chat and a glass of wine each, give people hundreds of miles apart a way to be intimate through the technological medium of interactive synthetic genitals. But these toys really only signify a sort of proto-cybersexuality. What has not yet been explored is the purely human/tech relationship, but even so, LovePalz has heralded a new era of possibilities. Imagine online sex services that pair you up with a complete stranger through a video chat and link your teledildonics. Imagine virtual reality pornography, as realistic as actually being there, linked with your preferred genital toy. With the recent advent of the Oculus Rift, this possibility is closer than we may think.

The technology of teledildonics also has an interesting implication when combined with the concurrently emerging field of prosthetics and cybernetic enhancements. Is it possible that prosthetic limbs, organs, or genitals could develop it's own sexual



niche as they surpass realism and begin to allow for superhuman precision and strength or for other extra features? It seems likely to me that some people would be very interested to find out if a man were to be able to fit himself with a ribbed prosthetic penis with varying vibrating speeds or be able to fit himself with additional members or allow for cosmetic options such as color scheme, LEDs, glow in the dark skin, and more.

But where can we go from here? Surely we aren't limited to vibrators and porn anymore? When will technology bring us to the next step in our sexual conquest of technology: life-like robots that we can purchase and bang. 3D printing has not made it out of the question to think that soon enough we may have the capabilities to model and construct robots that look the part and have the organic movements necessary for a truly human-like humping experience. Once this door is burst open, we will have

access to robots of all sexes, shapes and sizes. Red-headed women with luscious lips, perfectly symmetrical nipples, and 12" penises.



Exact replicas of Johnny Depp in that crop top from nightmare on elm street except with perky breasts and an ass that just won't quit. Literally any combination of gender, sex, or porn star replica can and will exist. There will be rental stores where you can rent an android for the weekend, take it home, and then drop it in the return slot on the way to work on Monday.

But are we satisfied yet? Have we exhausted our sexual hunger for the technologically advanced? I think up to this point, something key has been missing. In all our teledildonics, prosthetic limbs, and glorified sex dolls we still don't have the emotional connection that makes human companionship so intimate and powerful. I believe science has a solution waiting for us in the field of artificial intelligence, the final frontier of our relationship with technology. Once we have imbued our robots with the capacity for empathy, we can begin to grow and learn with our androids. We can share our emotional experiences, laugh,

argue, and cry with our androids. We can drink wine and talk about what it was like growing up with our androids, we can let the conversation run late into the night with our androids, and slip into the soft womb of sleep that only a gentle embrace provides as the needle clicks off at the end of the Al Green record with our androids. One day we will be able to fall deeply in love with our androids. But for now, all that we can do is fuck them.

untitled

BY SYDNEY POWELL

the future is near
start charging your hoverboards
cars are so last year

the future is soon
you send letters to a friend
he lives on the moon

the future is close
Kanye is the President
Kim is First Lady

FUTURE DOGS

RADCLIFFE BENT

When will the dogs come home?

In other words, I ask, what kind of dogs will be in the future? Will we have purebred? In other words, I ask, will we have bred the master race? Will dogs be smarter than man? Smarter than women? But why separate the sexes, I ask, at once, what if dogs disapprove of conventional mathematics? Will we change it? Aren't we The University? Weren't we supposed to stand for something?

I looked upon mankind, and I asked: "Is a dog beautiful?"

Mankind did not respond.

The future, ladies and gentlemen, is not to be taken lightly.

When the first dog descended upon the mount, what did he say?

Did we even listen?

If I had one night with a purebred Yellow Lab... I'd tell it—

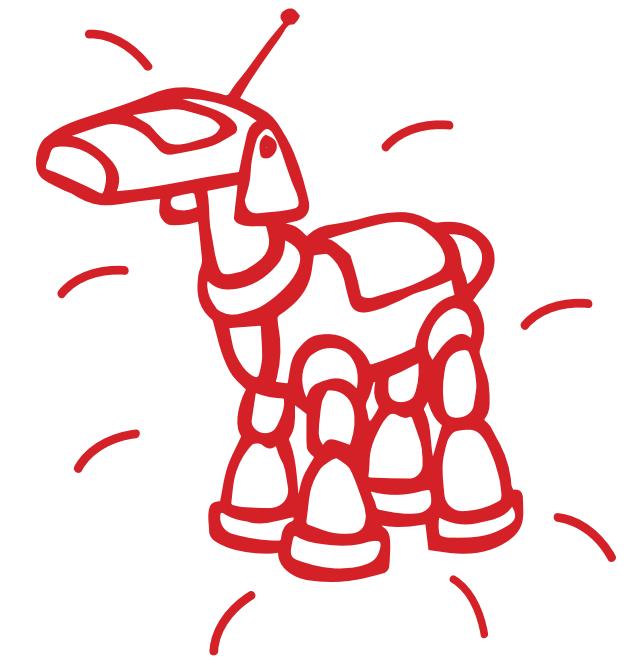
Hear my prayer, delicious reader, the dog-boys writhe in high tidwe.

Will you pay with your seed?

In the future, it is a surety that dogs will have transcended the gap between God and man. They will be pharaoh, I will be Moses.

I, The humble recorder, will record these things and make it known that God is a purebred, and a mutt and a mongrel.

These are just some of the revelations to come from the ubermensch, the dogs of the future. The future is bright, guys and gals. The future is dog.



The Future

Slim Jesus: an experimental terrier in disguise — Revealed June 20th, 2045

Malcolm X: the illegal purebred son... of the second pug-god — Revealed [the date is unclear]

Abraham Lincoln: The first heterosexual terrier — Revealed September 41st, 3000

PRESIDENT O' BUMPIN

By Charles Gare

On Friday August 14, President Barack Obama made history by becoming the first active US President to release an official summer playlist. The two playlists can be found under the White House's Spotify channel. While it's unclear how much actual input the President had on these playlists, it's hard to scoff at the sheer eclecticism of the songs included.

The day playlist in particular offers a diverse collection of 20 non-offensive hits intended to leave you smiling, ranging from funk staples like The Isley Brothers and Stevie Wonder, to folk rocker Brandi Carlile. Obama's preference for his generation's music shines throughout the playlist, with the 60s and 70s especially represented. Bob Dylan's Tombstone Blues, Aretha Franklin's Rock Steady, and Bob Marley's So Much Trouble in the World are all expectedly present, as well as the Rolling Stones' Gimme Shelter, a song Obama has previously professed to be one of his all time favorites. While the playlist is dominated by classics, the White House has included some modern artists from R&B superstars like John Legend and Justin Timberlake, to the more obscure Low Cut Connie and Okkervil River. A few key hip-hop tracks, highlighted by Talib Kweli's seamless flow in Reflection Eternal's Memories Live, help remind you that MC Obama is the hippest President we've ever had, and the inclusion of Spanish rapper Mala Rodriguez is a welcome addition to a great assortment.

The night playlist looks to slow things down for a dinner party or night-in. It's hard not to feel like you're at the White House Correspondents' dinner party when listening to this playlist, with its predilection for jazz and soul. John Coltrane's My Favorite Things, Miles Davis' Flamenco Sketches, and Ray Charles' You Don't Know Me all made the cut, with Frank Sinatra, Nina Simone, Billie Holiday, and Otis Redding included as well. These atmospheric classics are complemented by more modern R&B inclusions, like the Beyoncé and Frank Ocean collaboration Superpower, Lauryn Hill's Nothing Even Matters, and Mary J. Blige's I Found My Everything.

These songs help bring forth a feeling of cocktail party schmoozing, with an emphasis on strong female singers and piano driven melodies. The playlist still manages to deliver a few surprises with some indie folk in the form of Aoife O'Donovan, and The Lumineers. British artist Lianne La Havas' Is Your Love Big Enough? stands out as one of the unexpected high points. Jazz, soul, and R&B make up the overwhelming majority of the songs here, and though this creates a more cohesive playlist (if not a bit unvaried), part of the fun of the day playlist was being surprised by the wide array of music Obama chose. Still, these collections are full of extremely listenable, totally unobjectionable songs to help you feel your most presidential. It's hard not to look at these playlists as a success, and with the White House promising "a lot more to come", you can definitely be excited for the inevitable White House Holiday mix.



FEEL THE BERN

by Matt Tomasello

If you've been following the race for the 2016 presidential nomination, you're probably familiar with Bernie Sanders, the Vermont Senator vying for the Democratic nomination. What you may not know is that in the late 1980's Sen. Sanders had an LP of folk music released under local record label BurlingTown Recordings. I had never heard of this album myself, and when I was asked to review it, I was pretty eager to find out what I was in for. Was Sanders a Bob Dylan wannabe? Or did he just like wearing vests like the guys in Mumford and Sons? I did some research and, according to Vermont news site Seven Days (which has a section dedicated to Sanders called the "Bernie Beat"), a Burlington record producer came up with the idea and pitched it to Sanders (Burlington's mayor at the time) as a labor of love. But this producer quickly found out that the politician's musical talents were fairly nonexistent.

TRACK 1: "Oh Freedom"

So here's what they did: the Burlington producer invited a whole bunch of real Vermont-native musicians to come to the studio and record some folk standards. At the same time, they recorded Sanders giving speeches about his political views while the music vamps over him, like the guy talking at the beginning of "Civil War" by Guns n' Roses. The opening track starts out with Sanders giving a sermon about civil rights, then it launches into the song. The actual music is okay, if a little hokey.

TRACK 2: "The Banks of Marble"

The lyrics to this song have a traditional religious feel to them, but the music itself is actually kind of enjoyable. The melody is quite uplifting, and the singers seem to be feeling the message. The hokeyness is dialed up a notch here: the track starts out with Sanders actually reading the lyrics to the chorus, then shifts gears to a speech about working together.

Track 3: "Where Have All the Flowers Gone"

It's awful. This was a popular protest song in the 60's, but listening to Sanders exclaim "Where have all the flowers gone? Long time passing?" in his native Brooklyn accent is too much for me.

Track 4: "This Land is Your Land"

If track 3 was the low point, this one is the high. The song is fresh and up-tempo, the singers sound great, and Sanders' speech isn't corny, in fact it's kind of stirring. He has real passion, and it's evident here. This should have been the single.

Track 5: "We Shall Overcome"

Oh boy, title track! It's really more of the same. Just another song that sounds like it could have been recorded by your local church.

All in all, quality issues aside, I give the Senator credit for doing this. It must have been kind of fun (and more musically relevant) in the 80's, and even now it serves to show how genuine of a guy he is. I give it 8/10 Democratic elephants.





FUNK VOLUME AND THE UNDERGROUND

By Jeremy Cleeman

With today's limitless technological connections, we have the capability to listen to music of all artists and genres. Yet many individuals limit their music horizons to mainstream artists and radio music. As a former mainstream enthusiast myself I can tell you that the music found on the radio pales in comparison to that in the world of underground/independent artist rap. Big label artists are forced to use their talents to write and sing songs that are easy for their backers to promote, and censor their own creative works in efforts to make their music as popular as can be. On the other hand, underground rappers pour their heart and soul into their own tracks, and create music that they themselves think is great without the need of any approval from a third party. This free environment of creation births raw music that allows listeners to feel a connection with the artist. This lifestyle choice underground artists make in deciding to be creative instead of controlled is also a sacrifice they make trading in the glamorous lifestyle of million dollar cars for a truly dedicated fan base.

So without further ado I would like to introduce you all to my favorite underground rap label, Funk Volume. Funk Volume consists of four rap artists: Hopsin, Swizzz, Dizzy Wright, and Jarren Benton.

The leader, creator and most prominent member of the group is Hopsin. Hopsin began making music in high school and learned how to produce his own music and made his first self-made album *Emurge* at 19. At 23 (2007) Hopsin signed to Ruthless Records and people were predicting that he would be the rapper to bring the label back to its original glory. Two years later Hopsin released his debut album, *Gazing at the Moonlight*, but his label provided no sales support or promotion, essentially leaving him in the dust. Disgusted with the way he was treated Hopsin left the label with the little money he had from his signing bonus. Shortly after Hopsin found himself completely broke, but refusing to give up, he contacted

THE LEADER, CREATOR AND MOST PROMINENT MEMBER OF THE GROUP IS HOPSPIN

his high school friend Swizzz whom he used to create basement raps with. Together they created Funk Volume with Swizzz's older brother Damien Ritter running the business end of their label.

Their first mix tape together, *Haywire*, in 2009 but were unable to promote it, as Hopsin still had contractual ties with Ruthless Records. Instead the album was released on the Internet for free and was downloaded over 100,000 times. While this may seem like a minuscule number compared to the views we see on popular YouTube videos, it was a big step for the infant label.

After being officially released from his record deal in 2010 Hopsin created his album *Raw*, which featured Swizzz on three of its tracks. *Raw* is claimed to be Hopsin's best work as a rapper due to the fire burning inside him fueling his inspiration, after getting screwed by Ruthless Records. The most popular song on the album 'Sag My Pants' is purely dedicated to dissing Ruthless Records for their poor treatment of artists, and making fun of main-stream rappers he felt had no talent. Shortly after Swizzz followed with an album of

HOPSIN FOUND HIMSELF COMPLETELY BROKE, BUT REFUSING TO GIVE UP, HE CONTACTED HIS HIGH SCHOOL FRIEND SWIZZZ WHOM HE USED TO CREATE BASEMENT RAPS WITH

his own and their progress as a label continued. In 2011 Funk Volume took its first huge step and signed another artist, Dizzy Wright. Dizzy Wright is famous for his avid weed advocating and stoner personality. While stoners are synonymous with laziness, Dizzy Wright has produced the most content out of any member of the label, bringing many fans to their group.

As they continued to crescendo, Funk Volume signed Atlanta rapper Jarren Benton, who happens to be my favorite artist of the label. His style is incredibly unique and raw yet also happens to be absurdly vulgar so I would refrain from listening to him if you find yourself easily offended. In 2012 the whole crew went on a tour together that included 58 shows, in 60 days, in 3 countries. This past year each artists of the album (excluding SWizzz) released a new album and are repeating their tour once again. They plan to be in the New Jersey area during the month of October and I am hoping that this chronology inspires any readers to check them out.

TOP 5 COOLEST PLACES AT RUTGERS

by Boris Klimuskin

Some people seek solidarity, while others simply seek a spot to think. Some seek breathtaking surroundings, while others just want a place to chill. Whether you are one of these or just an average Rutgers Student who wishes to see a place other than his or her dorm, you don't want to miss out on the five most amazing yet somehow not-well-known places Rutgers has to offer!

1. Courtyards near UMDNJ (Busch)

Let's face it, Busch Campus isn't very aesthetically pleasing....until you get behind Woody's, that is! Not only do the buildings look nicer here, but so does the landscape. Past the beautiful Proteomics building lies the UMDNJ building, and it has two gorgeous courtyards that are usually uninhabited by other students. These courtyards are fairly isolated, which makes them relatively hard to find but also gives you all the more reason to find them!

2. Sage Library (College Ave)

Conveniently located behind the New Brunswick Theological Seminary, this beauty has become the most majestic library Rutgers has. Its resemblance to Hogwarts is striking, and if that isn't enough, it's always quiet and makes for the perfect place to study after 7PM. The only downside is that there is no RUWireless hotspot, but that just means less distractions during exam week



3. Observatory (Busch)

It's surprising how people don't think of something this obvious. While many know about the Serin Physics Building's observatory, only a few know that public open nights occur on the second and fourth Thursday of every month. A Google search of "Rutgers Serin Observatory" will let you know when the next open night is and whether or not the weather permits.

Top: Courtyards near UMDNJ (Busch)

Bottom: Observatory (Busch)

Right: Hickman Hall (Douglass)

4. Hickman Hall Roof (Douglass)

...or any other roof, for that matter. Overseeing a large portion of Rutgers easily makes a person feel like a King or Queen, especially when others can't tell that you're doing it. Hickman's roof is ideal because it's the highest accessible roof at Rutgers, providing the greatest view.



5. Graduate Student Lounge (College Ave)

Don't worry, you don't have to be a grad student to enter. Luckily, people don't seem to realize that this part of the Rutgers Student Center even exists, which makes it ideal for peace and quiet or even group projects. As a bonus, being unknown to most students means that the bathrooms are usually free of people, and this lounge's water fountain is probably the best one in all of Rutgers. The only downside to this place is that it sometimes hosts private classes, but even then the water fountain and bathrooms are free to use.

Sorry Livingston, it looks like you'll have to take a bus!

SCARY HAIR **FARES**

By Meghan Fitzgerald



Haircuts. Who needs them, right? Wrong.

There are people who are spending upwards of \$500 on one person trimming their hair with a lone pair of scissors. (I've heard that two scissors are occasionally involved in some salons or barbershops yet I haven't lived to see this occur.) This hefty price doesn't even include "blow outs" or "color treatments" or any other sort of absurd hair treatment you could think of—putting egg yolks in your hair to fix split-ends was rumored to be trending in Portland last fall.

Yes, \$500 is a high cost for getting a haircut, so are the bragging points worth it? If you do pay this much, make sure you wear a T-shirt stating, "I spent a month's rent on a haircut that will just grow back in a few weeks!" The services the salon provides don't seem to be as important as the person who stands behind you, molding you into a pretty little Chia Pet. These coveted hairstylists tend to suck in those who have large wallets or those willing to spend like they have large wallets. They ask you questions about your life that you're half-forced to answer because they have the scissors very close to your head. After a while, you start

to like telling them about your Netflix binges, significant other problems, or other agendas you'd talk to a therapist about. Finding a hairstylist in this day and age is a process similar to finding your soulmate or the perfect drunk pizza place. My grandmother knows her hairstylist's children's names, ages, and toy preferences; she pays on average \$150 for a cut.

This bonding relationship isn't just for lonely older women who want to feel a connection with someone. My roommate refuses to get her hair cut anywhere other than on 86th street in Brooklyn. The prices are low because the whole block is Korean-owned and they all have to compete with one another to stay in business. She spends \$25 every few months on a haircut in Brooklyn and occasionally gets a \$200 from Manhattan. She protests that it's hard to find a good hairstylist in the city. Another known acquaintance, a middle-aged man who lives in Brooklyn, flies to California to get his hair cut. Where are the lines of how much we'll spend for a haircut?!

GNOME STEALING

By Anonymous



When I think back to my days in high school I don't remember the days where I did a bunch of classic law-bending activities that you see in cheesy 90's teen movies because they never actually happened in my life. Growing up in a small suburban town usually always leads to doing regrettable stuff, possibly resulting in minor run-ins with the cops. However, when you can be as stealthy as I was able to be at 3 o'clock in the morning on a bicycle, riding the streets and scanning front lawns for garden gnomes, the risk was worth the prize.

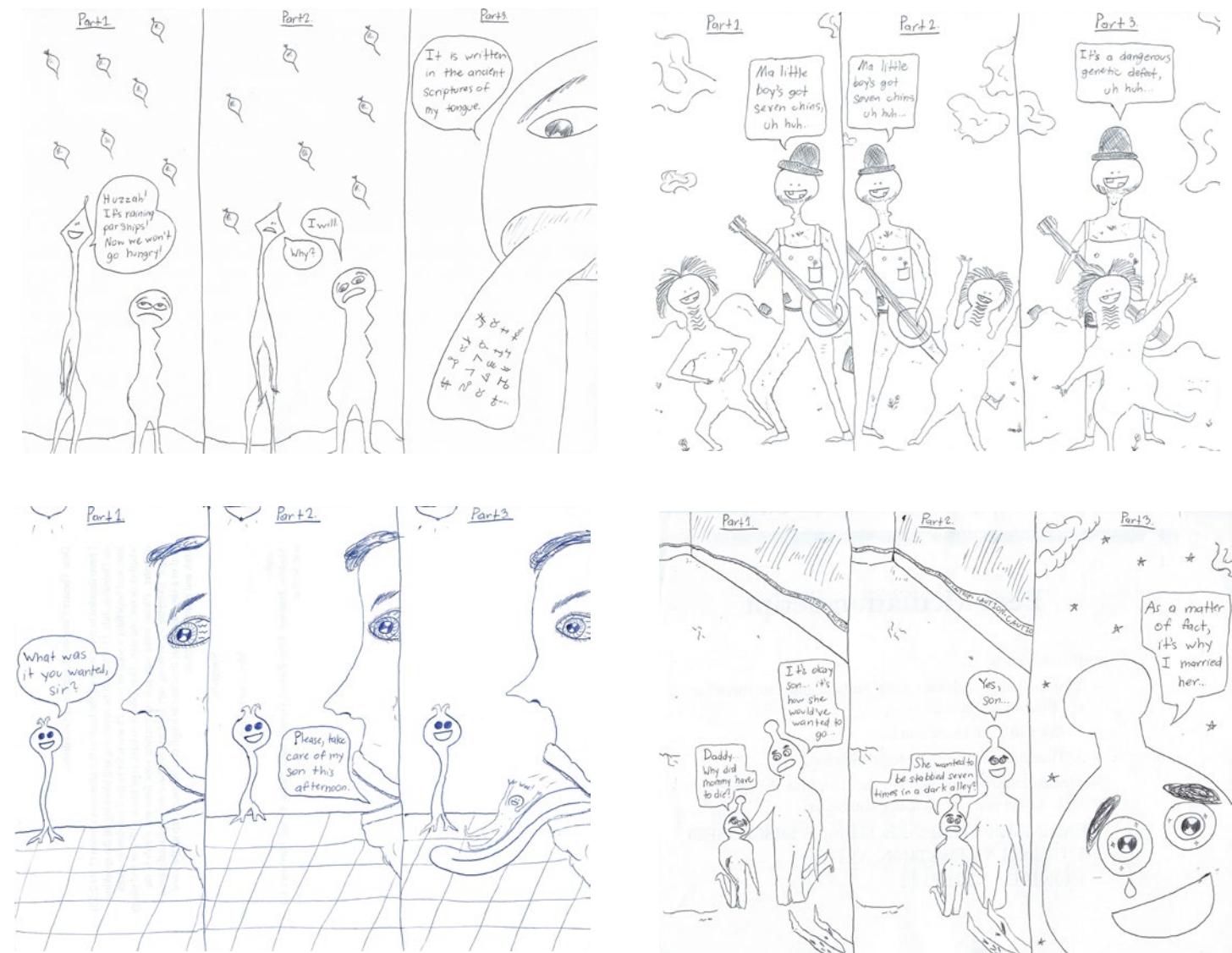
It was a game my friends and I liked to play in the wee hours of the early morning which was essentially one big scavenger hunt across town. Instead of finding different things that were purposely hidden, we'd look for the best of lawn decor: garden gnomes. The thing with garden gnomes was that I never knew where I could buy one but I would always see them on people's

lawns and they would just sit and taunt me (and they still do). This perplexing mystery that surrounded the gnome only added to the allure of the hunt.

We'd ride around until we saw the best gnomes and quickly jump off our bikes, run up and snatch them and stuff them in our hunting bags. I must admit some of the ones I procured in the hunt were only mediocre at best, with chipped paint or a generic stance. Extra points were awarded to the most original gnome found and in the best condition. The best one I ever found had a frown on his face and held a sign that read "Go Away." The gnome variety doesn't get much better than that. And that folks is how I committed petty theft and ended up with several garden gnomes to keep company to my plastic flamingoes.

Austin's Comics

by Austin McCaffrey



Photographs by Nicholas Perrone



A demonstrator at "The World Stands with Gaza! International March to the UN" in midtown Manhattan, carries a symbolic coffin draped with a Palestinian flag.



A demonstrator holds up a sign comparing death in Palestine to the attacks on 9/11 to the World Trade Center in Manhattan.



A demonstrator tries to grab his falling glasses as a masked man dodges out of the way. The masked man had grabbed an Islamic flag that the demonstrator was waving and threw it to the ground.



A demonstrator puts an Islamic flag into the face of a bystander who attempted to break up a fight between the demonstrator and the masked man (seen right).



A boy waves the Palestinian flag as he marches to the United Nations building.



A leader at the demonstration speaks to protesters as they huddle into a park near the United Nations building.

**WANT TO JOIN THE
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MEETINGS

Mondays 9:10 pm
Scott hall
Room 121

**SUBMISSIONS, QUESTIONS,
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